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Eugenics & Me

HOW A
HITLER FAN PAID
MY MOTHER'S
COLLEGE TUITION
AND SENT ME
DOWN A
RABBIT HOLE

Classic Margarita



MIXOLOGY: 1.5 oz Avión Tequila, 0.5 oz orange-flavored liqueur, 0.75 oz triple sec, 0.5 oz lime juice, 2 oz sweet and sour, garnished with a lime

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HOBBIES: fishing, playing pool

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FAVORITE MUSIC ARTIST/GROUP: N/A

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BARTENDER
OF THE WEEK

← Jason



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OFFICE HOURS Monday-Friday
8:30 am to 5:30 pm

ISSN 0744-0456. City Pages is published weekly by Star Tribune Media Company, LLC. City Pages is located at 800 1st St. N., Ste. 300, Minneapolis, MN 55401. City Pages is available free of charge, limited to one copy per reader. Additional copies of the current issue may be purchased at the City Pages office for \$1, payable in advance. No person may, without prior written permission of City Pages, take more than one copy of each City Pages weekly issue. Subscriptions are available for \$100 per year. Subscription orders must include check or money order payable to City Pages, and should be mailed to City Pages Subscriptions, 800 1st St. N., Ste. 300, Minneapolis, MN 55401. Periodicals postage paid at Minneapolis, Minnesota. Postmaster: Send address changes to City Pages, 800 1st St. N., Ste. 300, Minneapolis, MN 55401.

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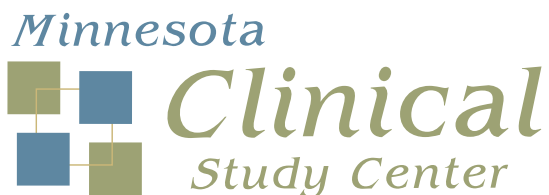


A promotional poster for Halsey's 'Hopeless Fountain Kingdom' World Tour. The background is a vibrant yellow. At the top, a woman with short blonde hair and a yellow top is framed by a lush arrangement of yellow and red flowers. The text 'HALSEY' is written in large, bold, black letters. Below it, 'hopeless fountain kingdom' is written in a smaller, black, cursive font. A dark, torn-paper-like banner across the middle contains the text 'WORLD TOUR' in white, with 'INSTALLMENT ONE' in smaller white letters to the right. Below this, 'WITH SPECIAL GUEST' is written in small black letters, followed by 'PARTYNEXTDOOR' in large, bold, black letters. Underneath that, 'AND SUPPORT FROM' is written in small black letters, followed by 'CHARLI XCX' in large, bold, black letters. A large, detailed bullet is positioned horizontally across the middle of the poster. At the bottom, 'SATURDAY' and 'NOVEMBER 18' are written in large, bold, black letters. Below this is the 'Xcel Energy Center' logo, which includes a stylized 'X' and the text 'Xcel Energy Center'. At the very bottom, a black banner contains the text 'GET TICKETS FRIDAY AT 10AM' in white. The 'LIVE NATION' logo is in the bottom right corner.

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THE SHORTLIST



Comic Con
Minneapolis 2017
citypages.com/slideshows

STEVE COHEN

THE STAT SHEET

643,000

Number of Americans who go bankrupt every year due to medical bills

60

Percentage of Minnesotans who oppose Republican attempts to outlaw minimum wage hikes in Minneapolis, St. Paul, and Duluth

0

Canadians who go bankrupt annually due to medical bills

\$20

Payday for Benjamin Harris' murder-robbery of Jason Mikulak in St. Paul's North End

"See, your first mistake was believing in the oxymoron 'bold Republicans.'"

Reader Anne-Marie Hoskinson responds to "Minnesota needed two bold Republicans to block Trumpcare, has none," at citypages.com

CONGRESSMAN FOR SALE

LAST WEEK, western suburban Congressman Erik Paulsen sold out his constituents by voting for Trumpcare, which allows insurers to raise rates for older customers and avoid covering pre-existing conditions, while simultaneously handing a monster tax break to the wealthy.

He also shepherded through the death of the medical device tax, providing a handsome windfall to an industry rivaled only by loan sharks and drug companies in its predatory pricing practices. Coincidence: The industry happens to give more money to Paulsen than anyone else in Congress.

The smart money says Paulsen is simply playing the percentages. Sitting congressmen have a 96 percent re-election rate. By hosing Minnesotans to shill for his sugar daddies, Paulsen likely believes he'll have the war chest to take on any comer. And, sadly, he's probably right.

POPULAR STORIES

AT CITYPAGES.COM

An underground **SEX CLUB** is raided, and Minneapolis must face the times

'Sleep well': After Trumpcare vote, **ERIK PAULSEN's** Facebook page is a shitshow

Uptown Minneapolis condos force out Minnesota's **OLDEST COMIC BOOK STORE**

All-caps writing dick tells Fox 9's **ALIX KENDALL** to 'lose 10 pounds'

Minnesota Republicans call **KEITH ELLISON** 'Muslim Goat Humper'

UPTOWN IS DEAD

But I'm as interesting as ever

Uptown, the Minneapolis neighborhood in the area of Lake and Hennepin, is now dead.

Very R.I.P., we'll miss it. It has changed and is no longer the way it was. People now go to different restaurants and wear different clothes and live in different buildings than they used to. Ergo, it died.

Many people have noticed this, but almost all of them have missed the most important point, which is that while Uptown is now dead, I, personally, am as interesting as ever.

The thing about Uptown is that it is not how it used to be, as we all know. It was previously different — the restaurants, the bars, the shops. You used to be able to rent a movie at the Video Update, or buy a video game from the Gamestop by Stella's.

Now, in Uptown, people "Netflix & Chill" or buy a video game from the Gamestop by the T-Mobile store. Me? I don't do

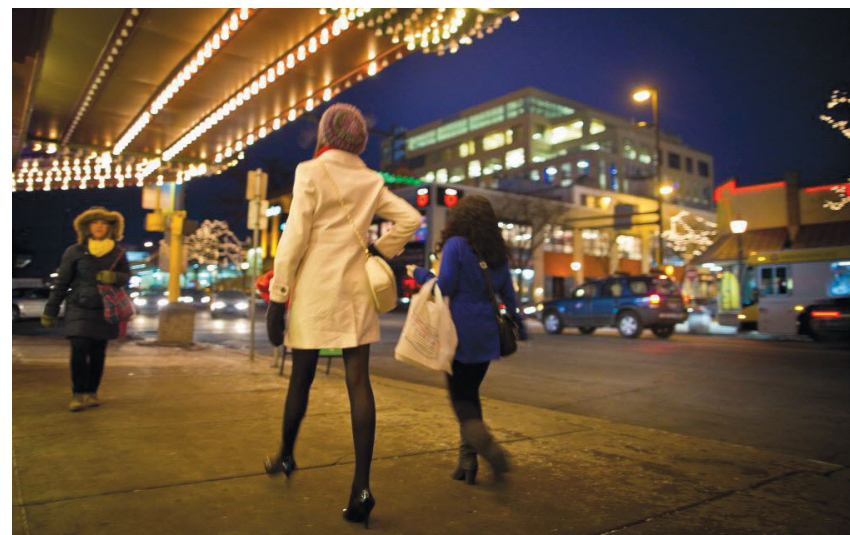
those things. I am a little cooler, a little more refined.

The people in Uptown (less interesting than me) live differently than they used to, before Uptown died. They live in apartment buildings, some of which are new. I have never before lived in an apartment building that was ever new — they have always been old, since they were first built. That's a flattering detail about myself that I'll just toss out there.

Does it make me more interesting? I'd like to think so.

I don't like the bars, and there's a good reason there are no bars elsewhere in the city — they're loud, and the people at them drink. Uptown never had bars before its untimely death at the hands of the new arrivals. I stopped going to bars when Uptown got its first bar. I'm working on some projects instead — really neat ones you might not quite get.

The businesses in Uptown are pretty



RENEE JONES SCHNEIDER, STAR TRIBUNE

A photo of Uptown following its untimely death

lame. The chain stores that it never ever had before, and that I definitely do not patronize, just make it so dull and dead. It's almost like a mall. I wouldn't be surprised if someone built an indoor mall in Uptown, just like in the suburbs. *[Rolls eyes.]*

Please keep in mind that while Uptown is dead, I am straight thriving. Anything else you have heard about me — from my sister, or whoever — it's just not true.

Please like. Please retweet. Please share. Please help me acquire an incredibly small amount of social capital, as I have done the thing that is required of me by making insanely boring comments about Uptown, which is now dead. —NICK MARGRINO



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This study is for research purposes only and is not intended to treat any medical condition.

The persons depicted are models used for illustrative purposes.

Clinic located in Minneapolis

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SmokingResearch.com

 /DaVitaClinicalResearch  /DaVitaResearch

Unlike Father

Faced with a deeply troubled son, a dad prays for a miracle

After Adam and his wife had their first baby in the early '80s, a second child, a girl, was lost in pregnancy.

Adam came from a family of four brothers and didn't want their son to be an only child. They tried again. The baby came out badly bruised from his struggle to escape the womb.

With a successful career in IT, and an idyllic life in a northern suburb, Adam — a pseudonym to protect his family's privacy — thought he could've taught a seminar on "10 steps to easy parenting." Yet he soon realized those shysters take too much credit. They're just lucky.

Their second boy, Noah, was impervious to parenting. Adam says Noah cursed at strangers, broke things on purpose, did the exact opposite of what his mother asked. The couple turned down relatives' offers to babysit. No one could handle Noah.

As Noah (also a pseudonym) reached adolescence, fearless and powerfully built, he started traveling to north Minneapolis to mix it up with gangbangers, according to Adam, who doesn't know everything that went down, but recalls one night Noah came home with a bullet hole in his jacket.

His accumulated arrest record saw him consigned to Woodland Hills, a juvenile center in Duluth. The constant attention got through to Noah, who was, for a short time, a model enrollee. At 18, he got a high school diploma and a second shot at a future.

He blew it. By his 20th birthday, Noah had convictions for burglary, theft, check forgery, and for speeding at over 100 miles an hour.

At least his parents finally had an explanation. Around this time, Adam says, Noah was diagnosed with a mental illness somewhere in the bipolar/schizophrenic spectrum. Medication and therapy worked sporadically, and never for long. Noah wouldn't take drugs as prescribed, or would mix prescriptions with other substances.

"You're relying on somebody who doesn't follow the rules to follow the rules," says Adam.

But Noah did well in structured treatment programs — so well he'd be free to leave... only to pick up where he left off.

At 22, Noah finally found an outlet for his energy: physical training. A preternaturally gifted athlete, he turned his attention to winter sports, winning gold medals on the amateur proving grounds for future Olympians. He wrote at the time that he wanted to "help inner city youth get out of the gang lifestyle... and to use sports to go to college and live a successful life without the fears of jail and death."

But he would fall again, racking up convictions for speeding, driving without a license, and trying to pawn someone else's property. He lived with his parents off and on. Each time he'd leave, Adam wondered if he'd ever see his son again.

In 2015, Noah's criminal record caught up to the kind of behavior his parents had endured his whole life. He announced a plan to convert to Islam, said he understood why the ISIS terrorist group does what it does, and posted pictures of himself "holding several guns" to Facebook, according to a criminal complaint.

Adam threatened to kick him out of the house. Not if Noah killed him first,

his son answered back, according to the complaint.

That fall, Adam confronted Noah, pleading with his son to give him access to medical records so he could "help him." As detailed in another criminal complaint, the argument escalated, until Noah announced he would retrieve his gun from his car and kill Adam — and any cops who came. His parents fled and called 911. Police found Noah unarmed, but in possession of heroin. Adam says he was advised to take out a restraining order against his son.

Last year, Noah was picked up for a series of outstanding warrants. One day at the Hennepin County Jail, he complained of not receiving his "morning medications," yet another criminal complaint says. A guard told Noah he'd missed the announcement and would have to wait. They argued. Noah dared the guard to "pepper spray him and see what happens." Within moments, he had pummeled two guards.

Last month, Noah was sentenced for assaulting the guards. He's scheduled for release in August, but without probation, a sentence Adam interprets to mean the courts are giving up on him.

In the meantime, Adam is hustling job prospects for his son. He says one of three things is likely to happen: Noah will finally "own" his condition and get long-term treatment; medical science will find a way to treat people like him; or Adam will be forced to "put him right back in the system" — even if that means jail, where he's less of a danger to himself and others.

Last year, a Hennepin County study found that 52 percent of jail inmates



Mike Mullen


showed evidence of mental illness. Eleven percent were receiving anti-psychotics.

At his current facility, Adam says Noah is medicated but not receiving treatment. (When City Pages tried to reach him, he was in "separation" for bad behavior.)

Adam says people like his son are caught in a cycle that inhales the ill with one breath, spits them out with the next, and waits for them to die or finally commit the offense that will lock them up for good.

Solutions are expensive. Ask Adam, who has spent upward of \$300,000 on medical and legal bills.

But he can't imagine cutting off his troubled son, comparing it to a parent abandoning a child with Down syndrome. Noah's not evil. He's sick. Adam says the two have talked about the long term, and Noah someday getting better, well enough to start a family of his own.

"You know what?" Adam says. "Something good could happen today, and you always have to have that in this situation. If you don't, you're going to have to let him die, and you're going to have to live with it. I'm choosing not to do that." 

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MAY 12



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MAY 16-17



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MAY 18



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MAY 19



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MAY 20



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MAY 24



**PURE PRAIRIE
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MAY 26



**REGINA MARIE WILLIAMS
SINGS NINA SIMONE**

MAY 28



**FELIX CAVALIERE'S
RASCALS**

MAY 29



THE STEELES

MAY 30



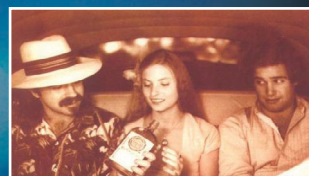
**CHRIS POTTER
QUARTET**

MAY 31



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JUNE 1



RIO NIDO

JUNE 2



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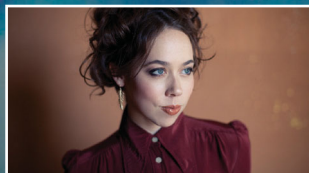
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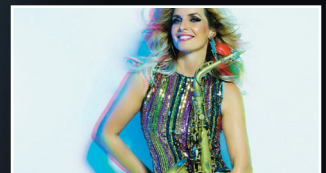
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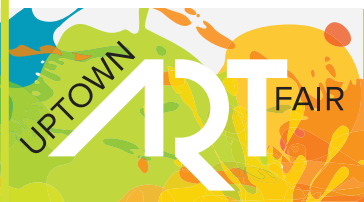
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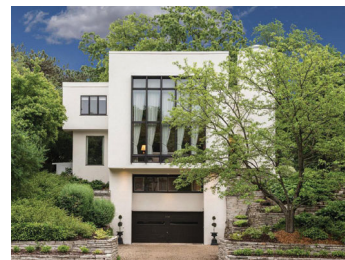
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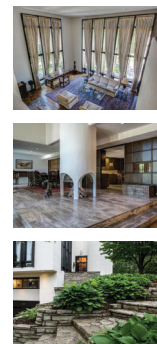
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A large advertisement for Crooners Mother's Day Brunch Buffet. It features a close-up of a prime rib roast and a silhouette of a person playing a saxophone. The text reads: "CROONERS Lounge & Supper Club", "Mother's Day BRUNCH BUFFET", "FEATURING OUR FAMOUS PRIME RIB AND MUSIC BY DEBBIE DUNCAN", "MAY 14TH 10AM-3PM", "RESERVATIONS: 763-571-9020", and "CROONERSLOUNGEMN.COM".



THINKSTOCK

EUGENICS & ME

HOW A HITLER FAN PAID MY MOTHER'S COLLEGE TUITION
AND SENT ME DOWN A RABBIT HOLE

Shortly after the birth of my mother in Minneapolis in 1948, a man from Sacramento named Charles M. Goethe began sending my grandfather checks to put toward her college education. They were for small amounts — \$36 here, \$5 there — but they added up.

My mom, Catherine Reed, never met Goethe, and my grandparents didn't know him in those days either. He was a rich, mysterious stranger who'd suddenly come into their lives.

A banker and real estate developer who promoted environmental causes, Goethe

had a junior high school, a park, and an arboretum at Sacramento State named for him. The school's president proclaimed him "Sacramento's most remarkable citizen."

For my grandparents — who were young scientists struggling to make ends meet — Goethe's largesse was a gift from the gods.

He floated into their orbit after my grandfather became a professor at the University of Minnesota's genetics institute. Goethe was passionate about the eugenics movement, a then-popular effort to improve America by regulating who

could and couldn't have babies. Ultimately, more than 60,000 American women and men with "undesirable" genes would be sterilized without their consent.

Eugenicists believed traits like criminality and "feeble-mindedness" were genetic and could be eliminated from the population by sterilizing those who exhibited them. Thirty-three states permitted eugenic sterilization of those believed to be mentally unfit, promiscuous, criminal, epileptic, or in possession of other objectionable qualities.

BY BEN WESTHOFF

Eugenicists also encouraged those of "sound genetic stock" to have more kids. That's why Goethe was interested in my grandparents, who were both of Northern European ancestry and possessed Ph.D.s. He wanted them to have plenty of successful offspring. My mom graduated from Cornell University in 1969, debt free.

Back then eugenics was not yet a dirty word. For much of the 20th century it was considered a progressive cause with a devoted intellectual following — including doctors, lawyers, and, particularly, academics.

But Goethe took it further than most. He fought immigration, believed in white

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superiority, and defended Hitler in 1936. Among the Nazis' many atrocities was the forced sterilization of hundreds of thousands of people under a plan that borrowed heavily from the American blueprint.

Upon Goethe's 90th birthday in 1965, liberal titans including Lyndon Johnson and Supreme Court Chief Justice Earl Warren paid tribute. He would die a year later. In the decades to follow, public opinion turned sharply.

His name became tainted, unceremoniously stripped from the Sacramento facilities that bore it.

Back in the Twin Cities, my grandfather faced a reckoning. He'd arrived from Harvard to lead the Dight Institute, a new genetics program at the University of Minnesota. In the '50s and '60s, he fostered an important new scientific discipline called genetic counseling — advising parents on the likelihood their kids would have hereditary diseases — and was featured in hundreds of magazine and newspaper articles, traveling the world and receiving praise from admirers that included the Pope. But the source of his University of Minnesota funding, as well as his children's college, would become increasingly problematic.

The story begins with the man for whom the institute was named, Charles Dight.

Dight was eccentric, to say the least. He resided in a treehouse. Seriously. It



COURTESY OF CATHERINE REED

Charles M. Goethe was a Hitler apologist who paid for my mom's college.

the room when they heard him coming.

Born in Pennsylvania in 1856, Dight trained as a doctor and settled in Minnesota around the turn of the century, a member of Hamline University's medical college before it was absorbed into the U. The pay was bad, and he supplemented it by working for an insurance company.

In 1914 he was elected to the Minneapolis City Council as a socialist, and led the push for milk pasteurization laws. For his troubles he had a street named after him — Dight Avenue, which runs parallel

*Thirty-three states permitted sterilization
of those believed to be mentally unfit,
promiscuous, criminal, epileptic, etc.*

was next to Minnehaha Creek and built on stilts.

He wanted a good view of the creek, he explained, and was worried that if his home sat on the ground, leaves would bunch up against it and create a fire hazard.

It was cozy but not cramped, featuring multiple floors accessed by a spiral iron staircase, a small kitchenette in the cupola, a coal stove, and a pair of porches. Above the front door it read, "Truth Shall Triumph, Justice Shall be Law," a quote from an anti-slavery sermon. Impressively, he designed the treehouse himself, although it had no sewage connection — which apparently caused someone to report him to the city health department.

He could also be annoying. Dight advocated for countless causes, from pasteurized milk to public hygiene, and always had a leaflet tucked in his pants, ready to talk your ear off. People were known to leave

to Hiawatha Avenue in Longfellow, next to a bunch of grain silos.

The reforms he favored weren't always what we think of as left-wing causes today. Sure, he was against war, and believed in the "back to the land" movement. But he also crusaded for temperance and strongly believed pigs should be fed the city's garbage. (The logic? That pigs would get rid of the waste for free and the city could subsequently make money selling the swine.)

Divorced with no kids, he built a huge nest egg by scrimping, saving, and, well, living in a treehouse. Toward the end of his life he finally decided how he'd like to spend his money: on the eugenics movement.

Eugenics initially piggybacked on the findings of Austro-Hungarian scientist (and monk) Gregor Mendel, who, through experiments breeding pea plants, discov-

ered many important laws of heredity.

The eugenicists applied his principles to humans, speculating (without scientific basis) that negative human traits could be stamped from the species through sterilization. Eugenics soon took hold in academia and even received glowing endorsements in mainstream magazines like the Saturday Evening Post and Cosmopolitan.

Intelligence tests became widely administered (with often-flawed or racist methodologies), resulting in scientific classifications like “idiot,” “imbecile,” and “moron,” helping to determine who was eligible for sterilization.

In Minnesota more than 2,300 people were sterilized, mostly between 1928 and 1960. Many were institutionalized at Faribault’s School for the Feeble-minded, which housed generations of the “mentally deficient,” “mentally ill,” epileptics, and others beginning in the late 19th century until finally closing in 1998.

Though Dight was a newcomer to the cause, he embraced it full bore. He started the Minnesota Eugenics Society, unsuccessfully lobbied for a eugenics tournament called the “Fitter Family Competition” at the Minnesota State Fair (these contests, popular around the country, awarded medallions to families who scored high on IQ tests and urine and blood samples), and authored a pamphlet called “Human Thoroughbreds, Why Not?”

Breeding quality people should be as much of a priority as breeding horses, he wrote, defining a thoroughbred as a person free of “inheritable defects.”

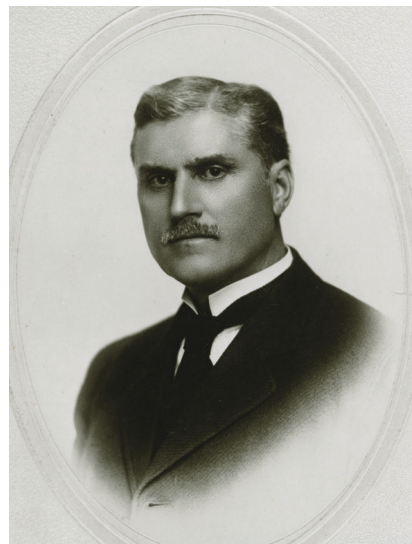
The perfect human, in the eyes of most eugenicists, tended to be a white Northern European. Madison Grant’s influential 1916 tome *The Passing of the Great Race* classified “Nordic” Europeans as the superior race, and helped lay a foundation for Nazism in the process.

Dight took heart when Minnesota passed a sterilization law in 1925, which allowed the “feeble-minded and insane” to be “tubectomized or vasectomized” by order of doctors or psychologists. Dight didn’t feel the law went far enough, however, since it only applied to the institutionalized.

He preferred a law closer to that of Chancellor Adolf Hitler’s Germany, which in 1933 enacted the Law for the Prevention of Hereditarily Diseased Offspring, permitting the sterilization of anyone possessing a supposed genetic problem ranging from unintelligence to alcoholism to blindness. On August 1 of that year, Dight sent Hitler a note wishing him well on his “plan to stamp out mental inferiority among the German people.”

“I trust you will accept my sincere wish that your effort along that line will be a great success,” he concluded. He received a thank you card with Hitler’s signature.

Dight never learned the full details of the Nazis’ great “success.” He died in 1938 from



UNIVERSITY OF MINNESOTA ARCHIVES

Charles Dight, a socialist city councilman who lived in a treehouse, lobbied to sterilize away genetic defects.

heart disease. In his will, he left around \$100,000 to the University of Minnesota “to promote biological race betterment, better human brain structure and mental endowment by spreading abroad the knowledge of the laws of heredity and the principles of eugenics.”

The U was thrilled, and the Dight Institute was founded in 1941. Six years later they hired my grandfather, Sheldon Reed, to lead it.

There was only one problem. My grandfather wasn’t a eugenicist. He was a human geneticist, focused on how and why maladies were passed from one generation to the next. But human genetics was a nascent field. The eugenicists held many of the purse strings.

My name is Benjamin Reed Westhoff. I attended elementary school in Mankato, and our family moved to St. Paul before I started seventh grade. We lived a few blocks away from my grandparents’ house in Falcon Heights, where we visited regularly and ate my grandmother’s meatloaf. They spoiled my brother, sister, and me, overpaying for menial chores and offering sugary cereals like Cocoa Pebbles and Lucky Charms for breakfast. At home, all we got was Cheerios.

Grandpa Shelly, as we called him, was bald and short. He wasn’t a big conversationalist, but had a diverse range of interests, from ballroom dancing to nurturing African violets to learning Hmong. One of the few white people who could write the language, he taught illiterate immigrants how to read and write it, and he and my grandmother hosted newly arrived Hmong families at their house until they could get on their feet.

Back in 1947, he was new to Minnesota and barely getting by on a modest academic salary. He had just married my

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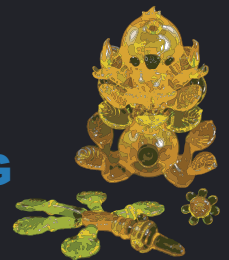
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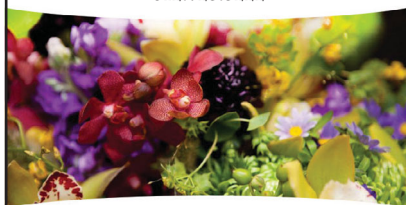
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Sheldon Reed at the 1965 World Health Organization conference in Geneva

grandmother, Elizabeth Reed, a scientific powerhouse herself who was raised poor on an Ohio farm, washed laboratory glassware to pay her way through Ohio State, and earned a Ph.D. in biology when it was uncommon for women.

Elizabeth's first husband was killed in World War II, and she had a young son, whom Shelly helped raise.

As was customary at colleges at the time, nepotism rules precluded the spouses of U professors from becoming professors themselves, a practice that continued until about 1970. Though she taught biology and genetics at the U's College of Continuing Education and at Macalester and Hamline, and co-authored important studies on psychoses and mental disabilities with my grandfather, her career was largely derailed owing to the sexist norms of the time.

The Dight Institute, housed in the zoology building, had a skeleton staff at first. Part of Shelly's job was raising money. As anyone who's ever fundraised can tell you, this is often a huge pain. But shortly after starting he began a promising correspondence with the wealthy Charles Goethe.

"I am intensely interested in your appointment to be Director of the Dight Institute," Goethe wrote in 1947. "We were in touch with Dr. Dight over a long period of years."

It was a short letter and bore the Eugenics Society of Northern California's logo. In February, 1948 Goethe asked if Shelly would be interested in "occasional small checks" for his department "toward getting you really at work on some Eugenics research."

Shelly gladly accepted the checks, but from the start it was pretty clear he wasn't doing eugenics. His big thing was genetic counseling, a term he coined. It examined a subject's hereditary history to determine the odds that his or her offspring would have health problems.

This much was appealing to the eugeni-

cists. But whereas they might have used the information to sterilize those with "defective" genes, Shelly instead helped people understand their situations so they could decide whether or not to have kids.

Dight staffers counseled thousands of people. DNA testing hadn't yet been invented — it wasn't even discovered until 1953 — and many nervous parents were grateful for his services.

Human genetics was becoming mainstream, and Shelly was regularly featured in newspapers. He was asked to weigh in on the controversial paternity case levied by actress Joan Barry against Charlie Chaplin. (Chaplin couldn't have been the father, my grandfather insisted, after comparing the results of the parties' blood tests — which the court, who ruled Chaplin the father, for some reason ignored.)

"Got Genes? Then You Must Read This Book," read a Minneapolis Sunday Tribune headline in 1955, giving serious column inches to Shelly's first book, *Counseling in Medical Genetics*. The tome was a hit, selling briskly around the world. It was translated into Italian by the Vatican Press, and Pope Pius XII himself praised it at a 1958 conference on blood transfusion in Rome.

"The effect of genetic consultation," he said, "is to encourage parents to have more children than they would have had without it because the possibilities of having an unhappy case are less than they think."

Though Shelly and Elizabeth lived modestly, his work was often glamorous. He hobnobbed and raised money alongside wealthy Minneapolis elites like the Cowles family, who owned the Minneapolis Star and the Tribune. Shelly sailed on luxury liners to conferences and visited genetics institutes in New Delhi, Tokyo, and

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Stockholm. The World Health Organization made him an adviser, and he spoke in Geneva.

There appears to have been occasional tension with Goethe. After all, Shelly spent his time on genetic counseling, not eugenics. In one letter Goethe emphasized that his money should be used for EUGENICS, in all caps. But for the most part he liked Shelly's work, and their relationship grew personal in 1948.

"Last but not least in my personal opinion," Shelly ended his March 9 correspondence that year, "is the fact that my wife and I became the parents of a daughter this last week end."

"I am thrilled to hear of the arrival of the young lady," Goethe wrote back immediately. "Will you permit me to send you the enclosed modest check to start the bank account for her college education?"

The amount is unknown, but this was the first of many he sent on her behalf, and for my uncle, born three years later. Though Goethe and my mother never met, he became increasingly enamored of her. "I often look at her sweet smile from the picture I have at my desk at the ranch's office," he wrote in 1953 as she turned five. "She is all you say."

Was Goethe a bad dude? In some ways, yes. Definitely yes. He supported Hitler's early eugenics efforts, and in 1936 even defended the "honest yearnings for a better population" at a time when Hitler's persecution of Jews was well known.

He argued for limiting immigration, as did many eugenicists, whose lobbying efforts helped convince Congress to pass the Emergency Immigration Restriction Act of 1921, which dramatically curtailed the number of new arrivals from Southern and Eastern Europe.

This meant hundreds of thousands of Jews were denied entry to the U.S. in the run-up to World War II. My dad's mother's family, Orthodox Jews from Romania, made it in just under the wire. In 1941, Anne Frank's father petitioned a U.S. official, in vain, to allow his family in.

On the other hand, Goethe's efforts inarguably made life better for many in Sacramento and beyond. As a teen he began working for his father, a banker, and they developed much of the residential property in East Sacramento.

When he was a young man and his future wife denied his initial marriage proposal — "I don't propose to marry a money-making machine" — he vowed to invest the bulk of their money in "human betterment." Before long he quit the bank and they established Sacramento's first



COURTESY OF CATHERINE REED

Elizabeth Reed, a Ph.D., saw her own career derailed due to the sexist practices of the time.

playground and founded an orphanage.

He fought to save redwoods, contributed huge sums to Sacramento State, and helped launch the "interpretive parks" movement, which brought educational programs to the national park system.

As for my grandfather, I'm not the best person to conduct a moral evaluation. I will admit that it looks bad how willing he was to work with the eugenicists and accept their money, though he later said he didn't know Dight supported Hitler.

Also interesting was his 1983 interview with City Pages, after his retirement, for a piece exposing the Dight Institute's eugenics ties. He told writer Patricia Ohmans that he, like other geneticists, didn't have a problem with the basic goal of improving society through better breeding, "but we still don't know how to eliminate genes in any sensible fashion."

Was Shelly a eugenicist in a geneticist's lab coat? It doesn't appear so. After spending days digging through the Dight Institute archives at the University of Minnesota, I've found no evidence he ever supported forced sterilizations or espoused racist, anti-immigrant viewpoints. He never argued for genetic superiority. And he and the Dight Institute ultimately failed to spread the principles of eugenics, as Dight had stipulated in his will.

In fact, it's fair to say Shelly's views on race were ahead of their time. In the archives was a draft of an address he delivered in 1951 at St. Mark's Cathedral entitled "All Men Are Brothers Under the Skin."

Families that couldn't have kids would ask what type of babies they should adopt.

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In his book *Counseling in Medical Genetics*, published in 1955, he suggested that children of “mixed race ancestry” would make an excellent choice. At a time when interracial marriages were illegal in many states, these children were only “illegitimate because of social prejudice and pressure against a marriage that would have provided legitimacy.”

In one undated paper called *Color of the U.S.A. — 3000 A.D.*, he addressed a question that white civil rights advocates sometimes heard: “Would you want your daughter to marry a Negro?”

“My answer is that is I want my daughter to marry whom she chooses,” he answered. “If her choice be a Negro, he has my approval in advance, as I trust her judgment completely.”

Growing up, I was proud of my family’s liberalism. My mother and grandmother were crusading feminists and abortion rights activists. Shelly was on Minnesota Planned Parenthood’s board of directors for many years. I volunteered for Sandy Pappas’ losing St. Paul mayoral campaign against Norm Coleman in 1997. Though I no longer live here, I still cheerlead for Minnesota’s enlightened Scandinavian



JAY SENTER

Ben Westhoff: His mom had no idea her benefactor defended Hitler.

tion, her environment affected her career more than her DNA.

“Elizabeth was pretty angry and bitter about this most of her life, because she was smarter and more hard-working than most men who got positions above

Breeding quality people should be as much a priority as breeding horses, Charles Dight wrote in the pamphlet “Human Thoroughbreds, Why Not?”

liberalism, and am proud the state gave its electoral votes to Hillary Clinton.

But let’s be honest: Minnesota has a messed-up racial history.

It’s overwhelmingly white — 85 percent at the last census — and dominated by Northern European ancestry. These demographics are at least partly owing to the racist immigration laws enacted 100 years ago.

In recent decades the Twin Cities has welcomed large populations of Hmong and Somali immigrants, but racial earning disparities here are some of the worst in the nation. (To be fair, these populations haven’t had many generations to assimilate.)

That doesn’t mean things were handed to my grandparents on a platter. It’s true that Goethe saw my grandmother as sound genetic stock. Her family was Scotch-Irish and German, and she was intelligent.

But while he and other eugenicists believed that one’s genes largely determined one’s fate — that nature was far more important than nurture — this was not the case with Elizabeth, who died in 1996. Held back by gender discrimina-

her,” my mother told me.

My mom faced discriminatory advising herself at Cornell in the late ’60s, when she was exploring post-college options. “One of my advisers said women should not go to graduate school,” she says.

Eventually, she received a Doctor of Arts degree from the University of Northern Colorado and became an entomologist researcher for the U in the late ’80s. Like her mother, she never landed a tenure-track position, and in 2004 became an artist.

She doesn’t regret taking Goethe’s money. “It started when I was a baby, and I don’t think it’s anything I should be ashamed of,” she says. She had no idea he’d defended Hitler. Even so, that knowledge wouldn’t have changed her actions. “I would be totally opposed to his values, but I believe in the idea that you can take the devil’s money and do God’s work with it.”

Considering he died while she was in college, and she went into a different field, it wasn’t hard for her to avoid being tainted by Goethe’s money. It would have been much more difficult for my

grandfather, but he seems to have avoided the trap too.

In fact, as I began to dig deeper into his academic archive, something particularly interesting emerged: It turns out that a study he published with my grandmother truly frustrated the eugenicists' scientific case.

Back in the 1920s, many worried that dumb, loose women were running around having sex and birthing hordes of mentally deficient babies. No joke.

Eugenicists believed in a theory called "differential fecundity," which held that low-intelligence women had stronger sex drives, and thus birthed more children. Since the smart women were only reproducing in modest numbers, society was therefore slowly dumbing itself into oblivion. (You may recall this as the plot of *Idiocracy*.) Thus the urgent necessity to sterilize these horny, rampaging women.

The only problem is the theory was baloney. My grandparents dispelled it in their 1965 book *Mental Retardation: A Family Study*. (You'll have to excuse the title. "Mental retardation" was considered an acceptable scientific term at the time, applied to anyone with an IQ under 70.)

By that point eugenics fervor had slowed and the second wave of feminism was taking hold, but the basic principle of differential fecundity was still believed by many. Elizabeth was the lead author of the study, which surveyed over 80,000 people. It was the largest ever of its kind, an attempt to understand how mental deficiency was passed from generation to generation, and how society was impacted.

Turns out we weren't turning into a nation of idiots. "Our work shows that the intelligence of the population is not dropping rapidly and that it might be increasing slowly," it concludes, noting that "while a few of the retarded produce exuberantly large families of children with low average intelligence, most of the retarded produce only one child or no children at all."

The book tackled difficult questions, like what to do about would-be parents who didn't have the mental capacity to care for offspring. My grandparents recommended voluntary sterilization, so long as the subjects' own parents or guardians gave consent. (The sterilization of the "intellectually disabled," as it's now known, remains a controversial issue to this day.)

Mental Retardation: A Family Study was reviewed as "monumental" and a "landmark." At the time of its release, the eugenics movement was on its way out, and my grandparents' findings only accelerated its demise.

The Dight Institute wasn't long for this world either. Shelly retired in 1978, and without a strong successor, chaos ensued.

In the coming decade it was renamed the Institute of Human Genetics and folded into the medical school. This was done not so much because of controversy over Dight or eugenics itself, but because the institute's methods were growing obsolete. Human genetics had become medicalized, and genes were increasingly being studied at the molecular level, rather than through surveys and probability charts.

"At the Dight Institute, they were old-fashioned geneticists," notes Neal Ross Holtan, medical director of St. Paul-Ramsey County Public Health, who authored his Ph.D. dissertation on Shelly, the Dight Institute, and eugenics.


Genetic counseling, however, is still practiced to this day.

Some people now agree that attempting to improve society by stripping away individuals' reproductive sovereignty is a bad idea. But it's trickier to pass judgment on people from another time. Was Dight an inspired activist or an overzealous, naive kook? Was Goethe a humanitarian or a monster? What about my grandfather?

Ultimately, these questions are probably moot. Dight's name is gone from the genetics institute, Goethe's name has been removed from Sacramento institutions

he helped foster, and my grandfather, who passed in 2003, doesn't even have a Wikipedia page. They're now officially obscure. Time will only make them more so.

Except, of course, to people like me. The people who knew and loved them.

To me, Shelly will always be the guy who let me dig my grubby little paws into a full box of Froot Loops to retrieve a plastic toy. He'll always be the guy who gave me a special little present on each of my siblings' birthdays, so I wouldn't feel too left out. He'll always be my grandpa. And that means more to me than any paper he wrote. 

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RESTORATIVE BREW

St. Paul's oldest commercial building gets closer to reopening as Waldmann Brewery & Wurstery



FOOD PHOTOS BY FRESH COAST COLLECTIVE, COURTESY OF TOM SCHROEDER

BY JERARD FAGERBERG

Every time Tom Schroeder gets started, he's interrupted. Standing on the sidewalk of Smith Avenue in Uppertown St. Paul in his Waldmann hat and T-shirt, the tall, willowy Schroeder is easy to spot. He's an institution in the neighborhood just as much as the 1857 limestone building he now owns. As soon as he gets going uncorking the history of the onetime lager saloon, the oldest commercial building in St. Paul, he's halted by a beeping neighbor driving by to say hello.

He takes the interruptions with grace. He's got infinite patience for people who

are curious about his plans for "the Stone House."

Schroeder bought the Stone House back in 2008 and began the careful process of restoring it to its pre-Civil War function. After a trip to the Minnesota Historical Society, he discovered the original owner, Anthony Waldmann, had used it as a saloon. That's where the idea for Waldmann Brewery & Wurstery began to come into focus.

"I owned a derelict building with a pretty interesting history, but what to do with it?" Schroeder writes on Waldmann's Kickstarter page. "Then it hit me: Maybe beer — specifically, the income from a brewery — could help fund the preservation of the building."

In 1857, Uppertown was the highest navigable port of the Mississippi River, and steamboat workers would come ashore in St. Paul to unwind. Waldmann saw an opportunity in catering to these blue-collar shipmen, so he built his saloon between the Mississippi and Fort Road.

As an immigrant from Munich, Waldmann was part of a rich community of Germans living in the Minnesota Territory. Waldmann and his fellow expats had brought with them German brewing traditions, finding the water in Minnesota and the cold caves of the Mississippi to be perfect conditions for brewing lagers.

In his own goofy dad parlance, Schroeder refers to lagers as "the hula hoop of the day."

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He's spent years researching the history of the building, painstakingly planning its restoration. Though Schroeder consulted with some carpenters in the neighborhood for advice early on, he eventually enlisted craftsmen like Fred Livesay and Tom Dengler to help him with the fine details. In them, he found people whose execution was as compulsively detailed as his own. They pulled the original square nails from the walls and re-set them in the new construction; the new floorboards



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"These are human spaces," Tom Schroeder says of the restorations.

TONY NELSON

have unfinished mill edges, and there are intentional gaps left between rows — just like in the original structure.

"People will feel the details more than they notice it," Schroeder says. "These are human spaces."

The decade-long restoration is part of what's made the congenial Schroeder a fixture in Uppertown, but the delay in progress has also been a frustration. The road to Waldmann has been fraught with semantic battles and code compliance issues, and the space is still far from finished. Wood needs to be stained, staircases need to be rebuilt, and, aside from the bathrooms, no room is completely furnished. The patio area is still just a mound of dirt.

And yet, the progress they've made thus far is staggering. The very existence of Waldmann, a brewery in a residential zone, hinges on a unique new ordinance Schroeder introduced. In essence, the ordinance allows for a historically designated structure to be used for its original intent. It took 10 sessions, but the ordinance passed, and now Waldmann will be the first commercial brewery in Minnesota to operate on a residential license.

"How do we preserve the building down to its original function?" Schroeder says. "That was my question when I found out this place used to be a lager saloon."

Waldmann didn't brew on premise, as this wasn't common at the time, so Schroeder's rebirth of 445 Smith Ave. is a bit of a historical reimagining. The Stone House and that adjoining structure will serve as the main bar area, with two rooms and a bar on each floor for sitting, eating, and drinking, but a brew barn is also joined to the original structure by a vestibule. In the barn is a 15-barrel system where head brewer Drew Ruggles will design Bavarian brews that would please the bier meisters of old.

The legacy of proper German brewing didn't intimidate Ruggles when he signed

on to design the brewery and head up the program. "I was pretty excited someone wanted to do something other than another ale house," he says. "We want to let the quality of the beer speak to the quality of the experience."

The beer will emphasize malt characteristics using imported floor-roasted malt and noble hops. To accomplish the full body and dry finish of traditional German brewing, he's incorporated a mash boil into his setup. This allows him to decoct the beer, a very old technique European brewers used to heat their beer that involved removing a portion of the mash from the mash tun, heating it, and adding it back into the brew. The process has fallen out of fashion in commercial brewing in favor of more economical techniques, but Ruggles insists it's critical to sculpting the body of beer he wants to serve.

"That might just be the control freak in me," Ruggles notes with a laugh.

Alongside the meticulous beer selection will be a menu of house-made sausages and other German fare that would fit right into the tradition Schroeder and Ruggles are trying to reclaim. Despite the fact that the kitchen is currently a blank room of drywall and plaster dust, early Kickstarter donors have already sampled the finely crafted meat and sides at a recent preview party.

Schroeder isn't sure when things will be finished. The brewing equipment should be loaded in next month, but there's no telling what archaic building code might present itself to delay the progress. He is hoping to open doors in September.

But before he can finish telling me about the opening, a man in a straw boater hat walks up and asks for an update. It's not clear if the two know each other, but Schroeder happily takes the man into the sunny front room and starts his whole spiel over again. ☐

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A LIST

FRIDAY Mason Jennings and Benson Ramsey get arty **P. 24**

SATURDAY Drink with your dog at Boom Island **P. 25**

MONDAY A book party at Fulton **P. 27**

WEDNESDAY 5.10

ART/BENEFIT

ART 4 SHELTER BENEFIT

LE MERIDIEN MINNEAPOLIS

Now in its seventh year, Art 4 Shelter is a free party where revelers can score affordable art while raising funds for a great cause: Simpson Housing Services. Show up at Le Meridien Minneapolis during social hour to enjoy hundreds of anonymous artworks on display. At 7 p.m., patrons can take any piece off the walls they'd like to purchase. Check the back for the signature to see if your piece is by a familiar name or an up-and-comer. All 5" by 7" works are \$35 (the cost of one night in the shelter). Bigger works will also be for sale this year, with 8" by 10" pieces priced at \$90 and 11" by 14" works setting you back \$175. New art will show up on the walls throughout the night, and food and drink round out the evening. Before the big event, you can check out some of the pieces on display at Made Here in downtown Minneapolis or at the Galleria in Edina. 6 to 9 p.m. Free. 901 Hennepin Ave., Minneapolis; 612-767-6900. —JESSICA ARMBRUSTER

COMEDY

BROOKS WHEELAN

ACME COMEDY CO.

Comedian Brooks Wheelan was in the cast of *Saturday Night Live* during the 2013-14 season before being released from the show. "That's not the worst thing that happened to me that summer," he tells an audience, "because in June a man's ponytail touched my mouth, so that's what really kept me up at night. Where has that ponytail been and why is it wet?" Wheelan, who was born and raised in Iowa, now lives in New York

City. "There are so many rats. I saw a rat run over woman's foot," he says. "She screamed, and the rat ran down the gutter. Her husband said, 'You're fine, you're okay. The rat's gone.' Then the rat came back out of the gutter as if to say, 'I say when it's fine!'" Though he only lasted one season on *SNL*, Wheelan has kept busy making appearances on HBO's *Girls* and Comedy Central's *Half Hour* and *@Midnight*, as well as *Adam Devine's House Party*. In 2015, he released his first album, *This Is Cool, Right?* 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-

6393. Through Saturday —P.F. WILSON

THURSDAY 5.11

ART/PARTY

GRAND OPENING WEEKEND

INDIGENOUS ROOTS
CULTURAL ARTS CENTER

St. Paul's East Side continues its grassroots growth by celebrating the opening of its new Indigenous Roots Cultural Arts Center this week. A collective of local artists and organizations dedicated to building community through arts and activism,



Rosalux celebrates 15 years with the artists who made the Northeast gallery great.

SHAWN MCNULTY, PEPPER

the center focuses on the rapidly blossoming cultural scene in the area, particularly in the Dayton's Bluff neighborhood. Doors open Thursday with a gathering and blessing of community elders. Friday's events include openings of an exhibition of abstract paintings by Emmanuel Sierra, and "For Directions," a collaboration between Indigenous Roots and All My Relations Gallery. On Saturday, groups such as Native Pride Dancers, Ina Yukka, Wash your Dome, and Alma Andina will bring exuberant performances honoring life on the East Side. 7 to 8:30 p.m. Thursday; 7 p.m. Friday; noon to midnight Saturday. Free. 788 E. Seventh St., St. Paul; 651-366-0006. Through Saturday —CAMILLE LEFEVRE

COMEDY

JOSH WOLF

RICK BRONSON'S
HOUSE OF COMEDY

"I like getting out of the house," Josh Wolf tells an audience. "I have a family now, so it's always nice to leave." Recently Wolf noticed his teenage son was stealing booze. "I asked him, 'Did you know vodka doesn't freeze?'"

His son did not know that. "Do you know water freezes?" The younger Wolf did know that. "Then why is my vodka frozen, dumbass? Why do I have a vodka-sicle in my freezer? We all stole liquor from our parents, but at least I was creative about it." Wolf used to leave a bottle of apple juice on the family's back patio for two weeks until the contents fermented. "When I put it back in my dad's bottle, it would smell like whiskey. To this day my dad's like, 'I can't drink that whiskey. It gives me the runs.'" As for his own son, Wolf sat down and had a few

CONTINUED ON PAGE 24 ►

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MAY 12
89.3 THE CURRENT PRESENTS
THE BLACK ANGELS
WITH A PLACE TO BURY STRANGERS

MAY 17
93X PRESENTS
K.FLAY
WITH MISSIO

MAY 19
RADIO K PRESENTS
THE 20TH ANNIVERSARY OF
'OK COMPUTER' CELEBRATION

MAY 20
TINA AND THE B-SIDES
WITH HIGH UP

MAY 21
BONOBO
WITH FAKEAR

MAY 23
CITY PAGES PRESENTS
JUSTIN TOWNES EARLE
WITH THE SADIES, SAMMY BRUE

JUN 02
RODRIGO Y GABRIELA:
TENTH ANNIVERSARY TOUR
WITH RYAN SHERIDAN

JUN 03
PBR, ZUBAZ AND 93X PRESENT
WRESTLEPALOOZA X

JUN 09
FOREVER YOUNG PROM
90S AND 00S DANCE MUSIC
YOU FORGOT YOU LOVED

JUN 10
LET'S GO CRAZY IV
FT. DJ JAKE RUDH (TRANSMISSION)
PROCEEDS GO TO HARVEST NETWORK OF SCHOOLS

JUN 15
89.3 THE CURRENT PRESENTS
POKEY LAFARGE
WITH LILLIE MAE

JUN 24
FLIP PHONE: XXL PRIDE
FT. VALENTINA AND MAX

JUN 29
GO 96.3 PRESENTS
GO SHOW FT. MISTERWIVES:
BAND CAMP TOUR
WITH THE GREETING COMMITTEE
HOSTED BY MILES THE DJ

JUL 03
GO 96.3 PRESENTS
MIKE SNOW
WITH KLANGSTOF

JUL 08
POPTONE
(DANIEL ASH, KEVIN HASKINS, DIVA DOMPE)
PERFORMING MUSIC FROM
BAUHAUS/TONES ON TAIL/LOVE AND ROCKETS
WITH DJ JAKE RUDH (TRANSMISSION)

JUL 13
ESPN X GAMES AT FIRST AVENUE
FT. PROF AND AESOP ROCK
WITH deM atlas

JUL 14
NICOLAS JAAR LIVE

JUL 19
SUBLIME WITH ROMÉ

JUL 21
ANDREW BIRD

AUG 04
THE SUBURBS
'HEY MUSE!' RECORD RELEASE SHOW
AND 40TH ANNIVERSARY CELEBRATION
WITH RYAN AND PONY,
DJ JAKE RUDH (TRANSMISSION)

AUG 06
89.3 THE CURRENT PRESENTS
SYLVAN ESSO
WITH FLOCK OF DIMES

AUG 10
TAKING BACK SUNDAY
WITH EVERY TIME I DIE, ALL GET OUT

AUG 15
SHAKEY GRAVES
WITH DAVID RAMIREZ

AUG 22
SIMPLE PLAN
'NO PADS, NO HELMETS... JUST BALLS'
15TH ANNIVERSARY TOUR
WITH SET IT OFF, PATENT PENDING

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ALSO AT FIRST AVENUE

AUG 29
MIDNIGHT OIL
THE GREAT CIRCLE TOUR

SEP 13
X
40TH ANNIVERSARY TOUR

SEP 21
THE AFGHAN WHIGS
W/ HAR MAR SUPERSTAR

SEP 26
REVEREND HORTON HEAT,
FISHBONE AND STRUNG OUT
W/ LOS KUNG FU MONKEYS

SEP 29
JUDAH & THE LION
GOING TO MARS TOUR
W/ THE ACADEMIC

OCT 01
FUTURE ISLANDS

OCT 20
RON POPE
W/ AGES AND AGES,
THE HEART OF

OCT 23
THE LANY TOUR:
PART 2

OCT 26
HAMILTON LEITHAUSER
W/ COURTNEY MARIE ANDREWS

DEC 01
MOGWAI

UP NEXT 7TH ST ENTRY

LEIF VOLLEBEKK
WEDNESDAY, MAY 10

SKATING POLLY
W/ KITTEN FOREVER,
TONY PEACHKA
THURSDAY, MAY 11

CHARLY BLISS
W/ STRANGE RELATIONS
SEE THROUGH DRESSES
FRIDAY, MAY 12

CIRCUS OF THE WEST
RECORD RELEASE SHOW
W/ THE PERSON & THE PEOPLE
SATURDAY, MAY 13

KIKAGAKU MOYO
W/ DIE, GOOD DOOM
SUNDAY, MAY 14

HELLO PSYCHALEPPO
W/ CELICA, AMIT SNIR,
NAUGHTY WOOD
MONDAY, MAY 15

BALANCE AND COMPOSURE
W/ FROM INDIAN LAKES,
QUEEN OF JEANS
TUESDAY, MAY 16

MILES MOSLEY + THE
WEST COAST GET DOWN
W/ MCNASTY BRASS BAND
WEDNESDAY, MAY 17

UP NEXT TURF CLUB

🏆 BEST MUSIC RESIDENCY, BEST JUKEBOX
- CITY PAGES 2017

THE WILD REEDS
W/ BLANK RANGE,
SUPERIOR SIREN
WEDNESDAY, MAY 10

NICK JORDAN,
K.RAYDIO, 26 BATSI,
RADIOCHURCH
THURSDAY, MAY 11

KIND COUNTRY
EP RELEASE PARTY
W/ GINSTRINGS, GRASS FED
MULE, THE STEELHEAD STRINGERS
SATURDAY, MAY 13

NICK THUNE
PROUD OF MYSELF TOUR
W/ EMILY HELLER
SUNDAY, MAY 14

WHITEHORSE
MONDAY, MAY 15

DIRTY BOURBON
RIVER SHOW AND
THEM COULEE BOYS
TUESDAY, MAY 16

SLEEP STUDY
AND ANTHONY RUPTAK
W/ KYLE LUTZ, SABYRE RAE
WEDNESDAY, MAY 17

THE SUITCASE JUNKET
W/ DEL BARBER, JILLIAN RAE
THURSDAY, MAY 18

ERIK KOSKINEN
W/ AMBASSADORS OF CULTURE
FRIDAY, MAY 19

THE FAMILY CREST
W/ TREVOR SENSOR
SATURDAY, MAY 20

UP NEXT PALACE THEATRE

🏆 BEST CONCERT VENUE
- CITY PAGES 2017

MAY 16
FLOGGING MOLLY
W/ DYLAN WALSH

JUN 10
OLD CROW MEDICINE SHOW
PERFORMING 'BLONDE ON BLONDE'

JUN 17
AT THE DRIVE IN
W/ LE BUTCHERETTES

JUL 16
ALL TIME LOW
YOUNG RENEGADES TOUR
W/ SWMRS, WATERPARKS, THE WRECKS

JUL 26
SOCIAL DISTORTION
W/ JADE JACKSON

AUG 03
GARY CLARK JR.

AUG 05
BRYAN FERRY
W/ JUDITH OWEN

AUG 15
BELLE AND SEBASTIAN
W/ JULIEN BAKER

SEP 07
CONOR OBERST

SEP 16
SPOON
W/ TWIN PEAKS

OCT 01
FLEET FOXES

OCT 10
PIXIES
W/ MITSKI

UP NEXT OTHER VENUES

JMSN
W/ QUIN, ALCORDO
TRIPLE ROCK
SATURDAY, MAY 20

WAVVES
W/ KINO KIMINO
TRIPLE ROCK
WEDNESDAY, MAY 24

Ho99o9
TRIPLE ROCK
FRIDAY, MAY 26

COM TRUISE
AND CLARK
FINE LINE
SUNDAY, JUNE 4

CLOUD CULT
NORTHROP
FRIDAY, JUNE 9

TUXEDO
FINE LINE
MONDAY, JUNE 12

JAMESTOWN REVIVAL
W/ COLTER WALL
FINE LINE
WEDNESDAY, JUNE 14

SLOW DANCER
W/ SOCCER MOMMY
ICEHOUSE
SATURDAY, JUNE 17

FREDDIE GIBBS
"YOU ONLY LIVE 2WICE TOUR"
FINE LINE
FRIDAY, JUNE 23

STRFKR
W/ REPTALIENS
FINE LINE
MONDAY, JUNE 26

DIRTY HEADS AND SOJA
W/ THE GREEN, RDGLDGRN
CABOOZE OUTDOOR PLAZA
SATURDAY, JULY 1

MICHELLE BRANCH
THE HOPELESS ROMANTIC TOUR
FINE LINE
SATURDAY, JULY 8

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MAY 10



**CITY 2
THE REZ**
ARTIST SHOWCASE BY
MCC & REZ RAP RECORDS
MAY 11



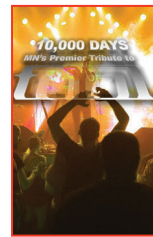
CABOOZE & FIRST FLEET PRESENT
THE LACS!
AMERICAN
REBELUTION TOUR
MAY 12



CABOOZE & LN PRESENT
RAEYNN
RAVE TOUR
MAY 13



CABOOZE & LN PRESENT
AB-SOUL
MAY 16



PRE TOOL PARTY!
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'NEVER TOO MUCH
TOOL!'
JUNE 8



CABOOZE & GO 96.3 PRESENT
GO FEST '17
FEAT. BLEACHERS,
MUTEMATH, & MORE!
JULY 2



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PRESENT
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DICK DALE**
AUGUST 5

UPCOMING

5/17 LEOPRESENTS.COM **Boondox** THE MURDER TOUR W/ BLAZE YA DEAD HOMIE
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5/21 CABOOZE & 513 PRESENT **The Birthday Massacre** W/ ARMY OF THE UNIVERSE & MORE!
5/24 **Level!** W/ DARMA HOUNDS
5/26 **Flannel!** BEST OF THE 90'S NIGHT!
6/4 CABOOZE & 513 PRESENT **Morbid Angel** W/ SUFFOCATION, REVOCATION & MORE!
6/6 CABOOZE & FIRST FLEET PRESENT **24Hrs 'NIGHTSHIFT TOUR'**
6/10 **Buckfest '17!** FEAT. DEM ATLAS, CRAM, SO COLD RECORDS, & MANY MORE!
6/23 CABOOZE & LN PRESENT **Aaron Watson**
6/30 **The Belfast Cowboys!** W/ SPECIAL GUEST TBA
7/15-16 CABOOZE & RIDEMIN PRESENT **X Games - Ride Block Party!** PLAZA SHOW!
W/ LIVE STUNTS, MUSIC, VENDORS & MORE!
7/23 **Cowboy Mouth!** W/ SPECIAL GUEST TBA
8/3 **Cody Johnson** W/ HITCHVILLE
8/19 FAT TIRE PRESENTS **Tour De Fat** feat. THE RECORD COMPANY
W/ BEATS, BEER & BEMUSEMENT PLAZA SHOW!

TICKET OUTLETS

THE JOINT BAR, ELECTRIC FETUS, DOWN IN THE VALLEY, DISCLAND,
KNOW NAME RECORDS, MILL CITY SOUND

A-LIST

CONTINUED FROM THURSDAY ►

beers with him. "Look, we're like gentlemen and we're safe," he told his son, "because the first lesson is you don't drink and drive. I got him shitfaced." His son eventually passed out, he tells the crowd. "I shaved one of his eyebrows and drew a dick on his cheek, because you never pass out first." 18+; 21+ later shows. 7:30 p.m. Thursday and Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$15-\$22. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

ART/GALLERY

KATHARINA FRITSCH: MULTIPLES

WALKER ART CENTER



KATHARINA FRITSCH

As the Walker Art Center gears up for the reopening of the Minneapolis Sculpture Garden in June, German sculptor Katharina Fritsch is preparing to install the garden's new showstopper — the 23-foot-high, ultramarine-blue rooster *Hahn/Cock* — just as an exhibition of her work is mounted in the galleries. Everyday objects are infused with mythical relevance as Fritsch radically alters their size, color, or materiality to give them a Jeff Koonsian sense of whimsy (all while eschewing that artist's commercialism). *Spoonbridge and Cherry* has finally met its match. There will be a gallery talk by curators Pavel Py and Victoria Sung this Thursday, May 11, at 6 and 6:30 p.m. 725 Vineland Place, Minneapolis; 612-375-7600. **Through October 15 —CAMILLE LEFEVRE**

FRIDAY 5.12

THEATER

RED VELVET

THE SOUTHERN THEATER

While the casting of a black man as Shakespeare's tragic Moor now seems a given, the toxic influence of racism long made such an option verboten. Only after Edmund Kean, the widely revered actor cast in the role at London's Theatre Royal, fell ill was the offer extended to Ira Aldridge. He was the first African-American actor to portray Othello on a major stage. With racial tensions already running high due to passage of the U.K.'s 1833 Slavery Abolition Act, many feared the production could set off a full-blown riot. These circumstances form the basis of contemporary playwright Lolita Chakrabarti's *Red Velvet*. Produced by Walking Shadow Theatre Company, the work pits the era's social prejudices against an actor's determination to imbue a venerated role with his own hard-won authenticity. Lending dramatic gravitas to the part of Aldridge is JuCoby Johnston, the skilled actor most recently featured in Theater Latté Da's *Six Degrees of Separation*. Directed by Amy Rummenie, *Red Velvet* looks to a historic event while remaining mindful of the timeless need to challenge racial bigotry wherever it should arise. 7:30 p.m. Fridays and Saturdays, plus Tuesday, May 16, and Thursday, May 25; 2 p.m. Sundays. \$24. 1420 S. Washington Ave., Minneapolis; 612-326-1811. **Through May 28 —BRAD RICHASON**

ART/GALLERY

BEARS AND STUFF

GALLERY 122 AT HANG IT

With over 20 years of music-making and 13 albums to his credit, Mason Jennings is one of the most recognizable voices on the Minnesota music scene. His latest creative endeavor, however, is visual, not sonic. In his debut exhibition, "Bears and Stuff," Jennings shares a series of large-scale, black-and-white paintings on canvas. The simple, stripped-down depictions of animals and people began as little ink drawings quickly crafted on scrap paper, envelopes, and grocery lists. Joining Jennings in this show is his close friend and fellow musician Benson Ramsey of the Pines. Ramsey is known for songs that evoke the beauty of the natural world, so it's no surprise that his photography portfolio focuses on stark landscapes captured during daily nature walks. Though Ramsey has shared his work previously on social media and photographed Jennings for the album covers for *Always Been* (2013) and *Wild*



BENSON RAMSEY

The Pines' Benson Ramsey snaps a pic of cattails.

Dark Metal (2016), this is his first public show as well. Both Jennings and Ramsey are newcomers to their mediums, and bring a beginner's perspective and subtle playfulness to their art-making. There will be an opening reception from 7 to 9 p.m. Friday, May 12. Free. 122 Eighth St. SE, Minneapolis; 612-874-7222. **Through July 8** —ERICA RIVERA

SATURDAY 5.13

BARHOPPING/FRIENDSHIP GOLDEN GIRLS BAR CRAWL

VARIOUS LOCATIONS

Golden Girls was a hit TV show in the 1980s and early '90s. Yet over two decades later, its legacy lives on. People binge watch it online, we still adore Betty White, and we hope for the type of friendship the show celebrated. The Golden Girls Bar Crawl is all about that camaraderie. It's also about breaking a Guinness World Record... with friendship. This Saturday, folks will gather at the Pourhouse (10 S. Fifth St., Minneapolis) dressed as their favorite gal — be it serious and surly Dorothy, innocent and sweet Rose, horny and fiery Blanche, or wickedly humorous Sophia — in hopes of making history as the largest gathering of people dressed as a Golden Girl under one roof. From there, friends will take to the streets in four waves, each with their own bar route, which includes stops at the Saloon, 7th St. Entry, Chambers Hotel, and the Union Rooftop. There will be fun to be had at each location, including karaoke sessions, drag performances, DJ sets, and trivia. Outfront Minnesota will receive 10 percent of the bar sales from each venue during the crawl. Sign up at

www.eventbrite.com. 21+. 10:30 a.m. to 6 p.m. \$20-\$40. —JESSICA ARMBRUSTER

BEER/DOGS

PINTS AND PUPS 2017

BOOM ISLAND BREWING COMPANY

This weekend, you don't have to leave your best friend at home when you go out for a beer, as fur babies and their humans will convene for a day-long interspecies happy hour. Grab the leash, as pups with good table manners are welcome at Boom Island Brewery. Costumes are encouraged, so if your buddy feels like getting fancy, you may end up winning a prize. A food truck offering Caribbean treats will be parked nearby, and a portion of the proceeds from brew sales will go toward a ton of good dog organizations: Save-A-Bull Rescue, Twin Cities Pet Rescue, Upper Midwest Great Dane Rescue, and Minnesota Sheltie Rescue. 1 to 9 p.m. Free. 2014 Washington Ave. N., Minneapolis; 612-227-9635. —JESSICA ARMBRUSTER

MARKETS

STRANGE CITY NIGHT MARKET

MODIST BREWING CO.

This weekend, A Conspiracy of Strange Girls is teaming up with Modist in the North Loop for another night of lady-driven weirdness that will go until witching hour. The makers and artisans mart will be a delightful cabinet of curiosities to explore. Check out vegan lotion bars shaped like tombstones, ethereal crystal pendants, bad-ass bondage-inspired leatherwear, and cheeky coffee mugs that say "Butt." Sample botanical tinctures while sipping beer, and get your pic taken at the tintype photobooth. Live

CONTINUED ON PAGE 26 ►

FIRST AVENUE & 7th St entry

Your Downtown Danceteria Since 1970

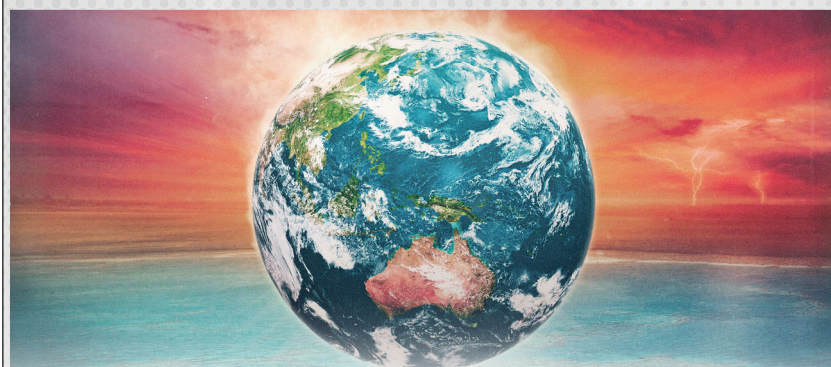


ESPN X GAMES AT FIRST AVENUE FT. PROF AND AESOP ROCK

WITH DEM ATLAS

THURSDAY, JULY 13, 2017

\$25 • 9PM DOORS • 18+ | ON SALE FRI, MAY 12 AT NOON



MIDNIGHT OIL THE GREAT CIRCLE TOUR

TUESDAY, AUGUST 29, 2017

\$50 • 7PM DOORS • 18+ | ON SALE FRI, MAY 12 AT 10 AM



REVEREND HORTON HEAT, FISHBONE, AND STRUNG OUT

WITH LOS KUNG FU MONKEYS

TUESDAY, SEPTEMBER 26, 2017

\$25 • 6:30PM DOORS • 18+ | ON SALE WED, MAY 10 AT NOON

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RICHARD FISHER

CONTINUED FROM SATURDAY ►

music will be provided by the Dumpy Jug Bumpers and Melissa Boric, with DJ sets by Mother T. Rosa and Devata Daun. 6 p.m. to midnight. Free. 505 N. Third St., Minneapolis; 612-454-0258. —JESSICA ARMBRUSTER

BARHOPPING/BACON STANLEY'S BEER + BACON FEST

STANLEY'S NORTHEAST BAR ROOM
For generations, beer pairings were restricted to peanuts and pretzels. While there will be quite a few people wearing pretzels around their necks this Saturday, Stanley's party is all about showcasing brew with bacon. The fourth annual Craft Beer + Bacon Fest takes place outside, offering sample cuts from Hormel, Meat Candy, Sentryz Market, and even vegan offerings from Herbivorous Butcher. If you need more bacon on top of that bacon, try some Maddie & Maize bacon popcorn or a few Old Dutch bacon ranch kettle chips. Wash it all down with samples from 40-plus breweries, including AleSmith, Clown Shoes, Lupulin, Fair State, Toppling Goliath, and Finnegans. Live music from '90s cover band You Oughta Know! will take revelers into the evening. For tickets and more info, visit www.stanleysbarroom.com. 21+. 1 to 5 p.m.; free live music runs from 7 to 10 p.m. \$45/\$55 at the door; \$15 designated driver. 2500 University Ave. NE, Minneapolis; 612-788-2529. —LOREN GREEN

Bacon is your most delicious friend.

ART/GALLERY 15 YEAR ANNIVERSARY SHOW

ROSALUX GALLERY

After quite a history, Rosalux celebrates its staying power — and the multitudes of artists it has nurtured for the past 15 years — with a show that introduces emerging art makers while also honoring those established artists in our midst who continue to awe and inspire. That includes Shawn McNulty, creator of heavily slathered abstractions that beckon you to sink into their depths; Laura Stack, who merges scientific investigation and color innovation in her amorphous pieces; and Rebecca Krinke, maker of the fairy-tale feather bed series. Kim Tschida Petter's letterpress ink and watercolor prints are swoon-worthy. Meanwhile, whimsical works by Jennifer Davis and Amy Rice, plus Dan Buettner's wickedly humorous pieces, engage your brain — and your smile. And this is all just the tip of the iceberg. There will be an opening reception from 7 to 10 p.m. Saturday, May 13. Free. 1400 Van Buren St. NE, Minneapolis; 612-747-3942. **Through May 28 —CAMILLE LEFEVRE**

THEATER CHARLES FRANCIS CHAN JR.'S EXOTIC ORIENTAL MURDER MYSTERY

GUTHRIE THEATER

Mu Performing Arts' latest presentation is a wickedly witty satire within a satire, the irreverently titled *Charles Francis*

Chan Jr.'s Exotic Oriental Murder Mystery. Written by contemporary Asian American playwright Lloyd Suh, the work is a spoof of hoary detective tales, such as those starring the titular Charlie Chan. These stories featured Asian caricatures, made even more egregious by the casting of white actors in yellowface. Though this racist practice is rewardingly mocked in Suh's work, the ambitiously twisted narrative doesn't settle for easy conclusions. Set in 1967, the piece follows Frank, a dismayed hippie who hopes to create a revolutionary play that will restore an authentic cultural identity to Asian Americans. Unfortunately for Frank, the exact constitution of that identity proves even harder to resolve than his own dizzying murder mystery. First previewed in 2016 as part of the New Eyes Festival, this wildly entertaining yet cerebral presentation at the Guthrie's Dowling Studio suggests that the shapeshifting nature of ethnic identity will always thwart categorization. 7:30 p.m. Wednesdays through Saturdays; 1 or 7 p.m. on Sundays. Check online for a full list of performance times. \$9. 818 S. Second St., Minneapolis; 612-377-2224. **Through May 28** —BRAD RICHASON

MONDAY 5.15

BOOKS/PARTY
HOUSEQUAKE 2017
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Literary-themed fortune telling, real-time poetry, and Fulton beer are just some of the delights waiting for you at Housequake. Your entry fee of \$25 gets you a pint of brew (you get to keep the glass) and a print from Printerette.

Lisa Marie Brimmer, Paula Cisewski, Roy Guzmán, Greg Hewett, and others will be on hand creating personalized poetry just for you, while the folks from Printerette will demonstrate their whimsical style with live letterpressing. It's all a chance to support the local Coffee House Press, an organization internationally known for its publications of fiction, essays, poetry, and other forms not so easily categorized. Find tickets at www.eventbrite.com. 5:30 to 8 p.m. \$25. 414 Sixth Ave. N., Minneapolis; 612-333-3208. —SHEILA REGAN

TUESDAY 5.16

LITERARY
HEID E. ERDRICH

THE LOFT LITERARY CENTER
Heid E. Erdrich's new book, *Curator of Ephemera at the New Museum for Archaic Media*, contains intricate poems that touch on art, politics, indigenous experiences, the environment, and problematic relationships. She weaves complex ideas into vivid, sometimes astonishing imagery imbued with an emotional longing and vulnerability. In addition to poetry, there's mix-tape compilations, artist statements coyly commenting on the white gaze in the Western art world, and didactics, like what you would see next to a piece of art in a museum. It's all an engaging and playful deconstruction of culture. This Tuesday at the Loft, Erdrich will read from her book, and share some of her "poemeos," short films and animations she made with other artists using poems from the collection. 7 p.m. Free. 1011 Washington Ave. S., Ste. 200, Minneapolis; 612-215-2575. —SHEILA REGAN



BOB SUH

Mu explores identity while sporting fab '70s duds.

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KING ARTHUR: CRIME BOSS

Guy Ritchie displays trademark style but little substance in this legendary fantasy



Charlie Hunnam

DANIEL SMITH

BY TONY LIBERA

Director Guy Ritchie made a name for himself off gangster yarns, so it's no surprise his take on the Arthurian legend would follow suit.

In *King Arthur: Legend of the Sword*, the great hero is imagined as a rowdy street urchin, raised in a brothel by various no-goodniks after Moses-ing away from his father's regicide. It's a hard-knock life for lil' Artie, but years of getting beat up, scheming, and learning kung fu mold him into the streetwise beefcake necessary for any gritty action remake.

Once grown, Arthur (Charlie Hunnam) finds himself not a king, but a small-town goodfella. Though his heart is made of gold, to be sure.

After defending an abused prostitute's honor, Arthur finds himself in dutch with some of the usurping king's goons and must

flee his home. In his haste, he stumbles into some other king's goons. They notice he doesn't carry a brand on his arm, a marker showing which men, as is law of the land, have attempted to pull a certain sword out of a certain stone. They ship Arthur off to Camelot to try his hand, and by the power of Grayskull he removes it, setting off a chain of events that sees Arthur and the new king, his murderous uncle Vortigern (Jude Law), battling for the throne.

Obviously Ritchie and his co-writers take some extreme liberties with the King Arthur mythology here. To some degree it's appreciated. The story has been told so many times over the past millennium that if you're going to do it again, you might as well have fun with it.

But while it's a novel take to dream up Arthur as a rough-and-tumble Vito Corleone type, it's another to change the story and characters so drastically — in

many ways that don't serve the script in any perceivable sense — and then just mash the bloated hodgepodge into a two-hour runtime.

And given that there still hasn't been a good closer telling of the King Arthur legend in modern cinema, it's a wonder why they'd opt for such a convoluted script. The movie opens with Arthur's dad murdering Mordred, the character who, in the legend, is Arthur's son and eventual killer. Jude Law's character then simply tags in to fulfill pretty much the exact same role as Mordred. Besides chewing up clock, there's really no point to it.

That said, Guy Ritchie is one of those directors who makes love-'em-or-hate-'em movies, so fans of his visual style and humor may still find the movie enjoyable despite the major story issues.

Legend of the Sword is an unapologetic action movie, and Ritchie's usual penchant for hyper-stylized fight scenes is on

KING ARTHUR: LEGEND OF THE SWORD

directed by Guy Ritchie
area theaters, opens Friday, May 12

steroids here. CGI and the fantasy genre have clearly unbridled him, and the result is a series of epic action sequences more akin to video games than a feature film. Excalibur essentially gives Arthur super speed and strength, and in tandem with Ritchie's cinematography and a gigantic theater screen, the movie proves to be a frantic, polarizing experience.

There's so much happening — so many characters, so many maximal camera techniques — that it's hard to concentrate on a singular storyline. As a result, *King Arthur: Legend of the Sword* somehow feels both hyperactive and dragging. Gamers and Ritchie devotees might love it, but for your average moviegoer, it's dynamic to a fault. **C**

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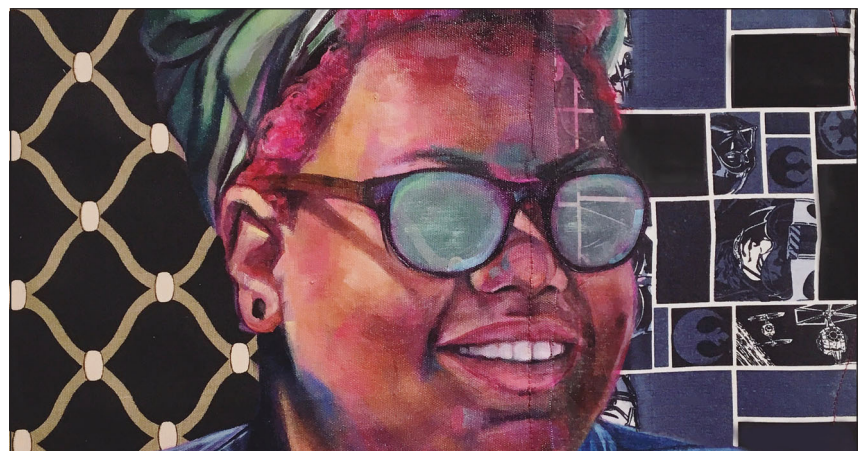


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THEATER

LIFE AND DEATH

Sally Wingert is a must-see in whip-smart *Wit*



HILARY ROBERTS PHOTOGRAPHY

BY JAY GABLER

Margaret Edson's Pulitzer-winning 1995 play *Wit* is a masterfully crafted piece of work. Connecting the Holy Sonnets of John Donne to the experiences of a woman being treated for terminal cancer, the play both extrapolates and demonstrates its title's wide range of meanings, all while managing to both move and amuse. The leading role is a spectacular showcase for a talented actor, and they don't come much more talented than Sally Wingert.

Wingert stars in a superb new production of the piece, now being presented by Artistry at the Bloomington Center for the Arts' Black Box Theater. Benjamin McGovern directs this probing meditation on mortality and meaning with a sure grasp on the play's complex structure and meta-theatrical conceit.

At the opening, Wingert strolls onto the bare, raised stage wearing a hospital gown and rolling the stand that holds her IV drip bag. Her character, Vivian Bearing, addresses the audience directly. A professor of English literature — specializing in Donne — Vivian prides herself on speaking frankly and applying her sharp intelligence to this sudden challenge.

Of course, you can't puzzle your way out of a cancer diagnosis, and as the play progresses, Edson argues that Donne was similarly unable to solve his own existential crisis. He wrote some beautiful poetry in the attempt, though, and Vivian's struggles become their own kind of poetry, at once earthy and profound.

WIT

Artistry at Bloomington Center for the Arts
1800 W. Old Shakopee Rd., Bloomington
952-563-8575; through May 28

Vivian is both a character in and the narrator of her own story, commenting wryly on the ways in which a stage drama is inadequate to capture the full scope of her trials. Edson once worked in an oncology ward like the one where the play is set, and *Wit* is acutely alive to the many dimensions of human interaction there. As an academic herself, Vivian finds common ground with the researchers overseeing her treatment — initially, but not only, in their shared complaints about lazy students.

Wingert's performance is sublime. She has complete command of timing and tone, and her humanity radiates from beneath Vivian's dryly loquacious facade. The supporting cast is uneven, though, with Barbara Berlovitz emerging as a standout, communicating deep love and sorrow in the role of Vivian's mentor, Dr. Ashford.

The play relies on precise transitions, as Vivian segues from narrator to actor — sometimes in the middle of a scene. McGovern manages this with aplomb, aided by Mary Shabaturo's subtle lighting design and Chris Moen's quiet but crucial soundscape.

It all adds up to a powerful experience, one that draws tears without jerking them. (Vivian would hate that.) Whip-smart yet accessible, Artistry's powerful production of this contemporary classic is a must-see. **C**

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STREET *Style*

FASHION WEEK MN Stylish folks saluted local fashion design at Envision on April 21. **BY ELLEN LAWSON**



LIDIYA ALEM

28, SOCIAL WORKER

What are you wearing?

Missguided top and pants, H&M wool coat, Jeffrey Campbell platforms.

Describe your style:

Edgy chic with a little grunge.

Who is your favorite local designer?

Saint Ola.

Are you a brick-and-mortar or online shopper?

Definitely an avid online shopper. All items I am wearing, except the coat, were purchased online.



AMANDA ARENDS

28, RELATIONSHIP MANAGER FOR INTELLIGENTS, INC., CITY LEAD FOR HER MINNEAPOLIS, FREELANCE STYLIST

What are you wearing?

Jumper from Anthropologie, J.Crew blazer, Ralph Lauren shoes, Stetson hat.

Describe your style:

Tomgirl femme and Ralph Lauren with an edge.

Who are your favorite local designers?

Kindred Folk, Hardt Jewelry, Raul Osorio.

Are you a brick-and-mortar or online shopper?

Brick-and-mortar. I love stepping into a store and getting to put all my senses to use.



KATIE GRAHAM

31, SR. USER EXPERIENCE DESIGNER

What are you wearing?

Express top, Weekend Max Mara pants, Madison Harding platforms, Kate Spade purse.

Describe your style:

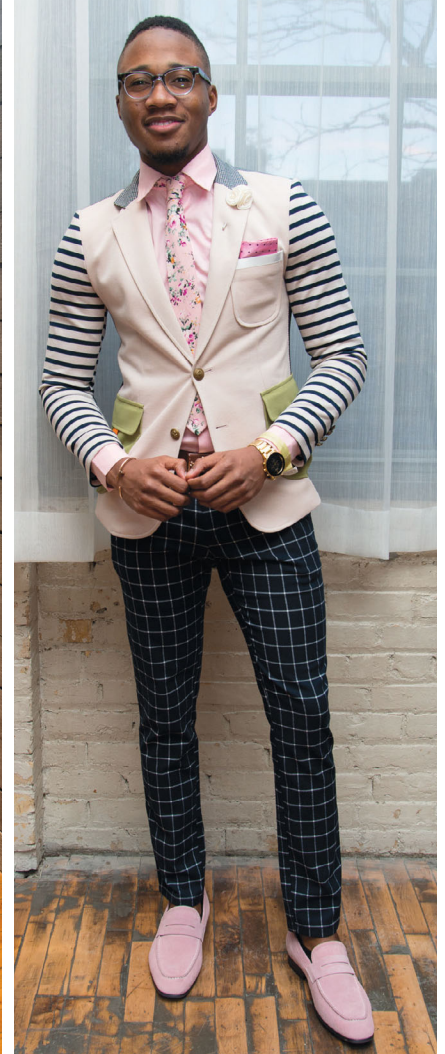
Edgy glam.

Who is your favorite local designer?

Handley Elizabeth Woodall, love her line Hiccup by Handley.

Are you a brick-and-mortar or online shopper?

I am definitely a brick-and-mortar shopper. I always try to shop local when I can.



SADEK TAHIROU

26, INFORMATION SECURITY ANALYST

What are you wearing?

Boss Club & Nifomnic jacket, Hawkins & Shepherd shirt, tie and pocket square from the Tie Bar, R-TROSS pants, Steve Madden shoes.

Describe your style:

My style is internationally, eclectically inspired.

Who are your favorite local designers?

I don't have one at the moment, but I will be open to any designer that blends with my style.

Are you a brick-and-mortar or online shopper?

I am an online shopper.



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WITCH TRIALS

Macabre experimentation rules on Witch Watch's debut, *Wandering and Wondering*



TERRY DONOVAN

BY JERARD FAGERBERG

Not all that lurks in the dark is grim.

If Sam Raimi and *Beetlejuice* have taught us anything, it's that the creatures of the night have a playful streak. Think *Frighteners* and you'll have a fair parallel to murky Minneapolis shoegaze band Witch Watch. Think Stephen Merritt in a ghastly mania or the Undertaker handing out balloon animals at a thaumaturgical rite.

Guitarist/songwriter Derek Van Gieson designed Witch Watch to conjure such absurd allusions. On their debut album, *Wandering and Wondering* (released April 21), Van Gieson and his band taunt the listener with fangs and a black tongue, moving through genres in curious, impulsive jerks. One song, he's strumming out a blithe, existential hippie groove ("Happy Hollows"), and the next, he's grinding through a hateful dirge punctuated with the scratch lyrics, "I'm gonna cut your dick off and feed it to you" ("2/5").

"We wanted to write a song about digging up your ex-lover, and it just didn't

work out," Van Gieson says.

Before Witch Watch, Van Gieson played guitar with Minneapolis surf-goths Murder Shoes for two years. His polymathic songwriting and dour illustrations helped establish the band as a standout in the local scene, but sharing songwriting duties with his two bandmates left him creatively stymied. The other lyricists didn't understand why he wanted to take things so far off the rails when they already had a successful formula.

Van Gieson had started looking around at other options when he heard that his Red Stag Supperclub co-worker Anna Neighbors sang for a local roots-folk band. He listened to some of her work with Flowerstalks, and that's when he knew her gnashing, Nico-meets-Elvira vocals would provide the perfect incantations for a side project. Convincing her was easier than anticipated.

"When I went up to Anna, I was like, 'How would you feel about doing some minor-chord, dissonant, atonal indie rock?'" Van Gieson says.

Neighbors didn't flinch. "I was like, 'Yes. That sounds good.'"

Neighbors and Van Gieson began as a bedroom-gloom duo, working with the songs Murder Shoes didn't want: "My Insect Funeral" was deemed "too surfy," "Invocation" and "Chimney Sweep Reapers" were "too dissonant." Soon they had a hard-drive full of demos. After Murder Shoes broke up last September, saying farewell with a nearly done LP of B-sides titled *Fall*, Witch Watch became a full-time pursuit.

"When Anna and I started working together, we were only working on rejected songs," Van Gieson says. "Usually, to Anna's almost disgust, I would field them to Murder Shoes first, and whatever they didn't respond to I'd pull back on the other side. Then, when the band broke up, everything that was in the demo Dropbox came back to me."

Neighbors and Van Gieson soon realized they needed a dedicated rhythm section. Van Gieson pulled in Monica LaPlante's drummer Austin Cecil, who'd sat in with Murder Shoes on their tour with LaPlante the previous year. Cecil tipped off his bandmate Rory Donovan, and the two ended up playing on about half the album.

Like *Fall*, *Wandering and Wondering* offers a glance at what Murder Shoes could've been. Unlike *Fall*, there's no committee to counterbalance Van Gieson's morose whimsy. He calls the record a "director's cut" of a Murder Shoes LP, but more accurately, it's what Murder Shoes would sound like in an alternative timeline where Danny Fields was elected president and *Twin Peaks* never went off the air — an unfiltered expression of Van Gieson's playful madness.

"It's nice to not have such a narrow strike zone for a song," Van Gieson says. "That's what was uncomfortable about before — limitations. I had to write very specific style songs to get them past. But now I can do whatever I want."

The writing relationship between Van Gieson and Neighbors is jocular and unencumbered. For inspiration, the two play word games and watch campy horror flicks. "My Fist Is on Your List" is a flippant rehashing of a Hall & Oates hit, and "Song for Billy" uses *Gremlins* as a metaphor for a one-sided love affair. With Donovan and Cecil joining permanently this past month, the four-piece have become an efficient factory of absurdity, resulting in the 15 oddities collected on *Wandering and Wondering*.

The new album is capricious, touring many genres — Britpop ("Transparencies"), freak folk ("Wait for Me"), and post-hardcore ("Chimney Sweep Reapers") among them — and hardly cracking the three-minute mark on a given song. There are moments of despondent arrhythmia ("Hand-Painted Dinosaurs") and teeth-clenched screeds ("A Personal Eclipse"), but if one song epitomizes Witch Watch and their no-thing-too-precious approach, it's the twangy "My Insect Funeral."

Van Gieson admits that "My Insect Funeral" is "probably the most ridiculous song" in Witch Watch's catalog. The lyrics describe the titular burial and its various attendees (many, for some reason, named Tony) as the procession crumbles into a spiral of self-loathing. Witch Watch gladly positioned "My Insect Funeral" as the second single off *Wandering and Wondering* — the first song Van Gieson and Neighbors ever worked on together, it set the tone for their collaboration.

"The absurd ones are my favorite," Neighbors says. "I love getting an email and reading the lyrics and being like, 'Can I do this?'"

As the title of *Wandering and Wondering* suggests, there was no destination

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MUSIC

when Witch Watch hit the studio. They only knew that they had expectations to abolish.

With all the ghosts of Murder Shoes exorcised, Van Gieson and Witch Watch are looking forward to creating something together with no stigma of rejection or vestigial histories to shake off. Cecil and Donovan will have more input, and Neighbors will begin writing her own lyrics. Competing with Van Gieson's autodidactic weirdness isn't a concern, though. Witch Watch will continue to operate with no stylistic mandates.

"Too weird" isn't a limit," says Neighbors, with a toothy smile.

Van Gieson agrees. "If anything, we're not weird enough." **CP**

CRITICS' PICKS

HUDSON MOHAWKE

THE LOFT AT SKYWAY THEATRE,
THURSDAY 5.11

Rhythmically and texturally inventive, Glasgow native and Warp Records mainstay Hudson Mohawke is among electronic music's most forward-thinking producers. His 2012 breakthrough EP *TNGHT*, named for his duo with Montreal producer Lunice, felt revolutionary, with the pair building horn-blasts and gut-punching trap-drum patterns of titanic proportions. HudMo soon became an in-demand rap producer, landing credits on releases by Kanye, Wayne, Drake, and Pusha T. (He'd later threaten to leak Ye and Drizzy tracks, claiming they owed money for his beats.) Last fall he released the cinematic soundtrack for the video game *Watch Dogs 2*, which more or less functioned as a proper HudMo album, further proof that he can adapt to any creative situation, and earlier in the year, he co-produced Anohni's politically minded avant-electronic *Hopelessness* with Oneohtrix Point Never. 18+. 8 p.m. \$15. 711 Hennepin Ave., Minneapolis; 612-333-6100. —MICHAEL MADDEN

CHARLY BLISS

7TH ST. ENTRY, FRIDAY 5.12

Brooklyn four-piece Charly Bliss have made 2017 the ascendant year that their debut, *Soft Serve*, predicted three years ago. Lo-fi yet propulsive, that EP introduced frontwoman Eva Hendricks as a distinct presence with a voice that almost sounded freshly removed from a hit of helium. Three years is a long time for a new band to go without a follow-up — in the interim, the band scrapped an entire version of their debut LP (recorded with Dinosaur Jr./Parquet Courts collaborator Justin Pizzoferrato) and re-recorded another with Kyle "Slick" Johnson. *Guppy*, which

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MUSIC CRITICS' PICKS

finally saw the light of day last month, is a 30-minute blast, with a '90s influence reminiscent of bands like Superchunk and Veruca Salt while lyrically the honest and efficient Hendricks deals with romantic insecurity: "Am I the best? Or just the first person to say yes?" she sings on the earworm single "Glitter." Strange Relations and See Through Dresses open. 18+. 8 p.m. \$8-\$10. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

STEVE COLEMAN'S NATAL ECLIPSE

WALKER ART CENTER, FRIDAY 5.12
Natal Eclipse is a relatively new ensemble from the fathomless imagination of alto saxophonist/composer Steve Coleman. The high-caliber group includes Matt Mitchell (piano), Greg Chudzik (bass), Maria Grand (tenor saxophone), Rane Moore (clarinet), Jonathan Finlayson (trumpet), and Jen Shyu (voice), but no drummer — reportedly to encourage the music's fluidity. A hybrid chamber-jazz ensemble influenced by Charlie Parker, John Coltrane, and Béla Bartók, plus Middle Eastern and Chinese music, Natal Eclipse focuses on "spontaneous composition," aka improvisation, at which Coleman excels. A tireless innovator, the Chicago native experimented early on with an ecumenical union of jazz and rhythmic elements drawn from funk and R&B, later immersing himself in studies of nature, ancient cultures, and global music, yielding complex, intellectual works pushing multiple boundaries. This new project should be no less fascinating. 8 p.m. \$32. 1750 Hennepin Ave., Minneapolis; 612-375-7600. —RICK MASON

DIRTY BOURBON RIVER SHOW

TURF CLUB, TUESDAY 5.16
And now for something completely different. With a brand new album called *The Flying Musical Circus*, the Dirty Bourbon River Show, a New Orleans quintet of exuberant multi-instrumentalists, does invite comparison with a certain troupe of ophidian English wackos. Both eccentric, eclectic, and often frenetic, they also share an affinity for theatrical spectacle. In DBRS' case that includes wild stage antics, vaudevillian schtick, an actual fire-breathing tuba, and the odd belly dancer. The band's core sound is a wide range of New Orleansiana, stretching from trad jazz to second-line funk, with a large dose of brass band stuff. The Bourbons also juggle horns, fretboards, clarinet, accordion, kazoos, and percussive contraptions while rummaging among klezmer, soca, music hall, polka, light opera, and rock. "Roll It Around" is a raucous, apocalyptic R&B romp that gives Scott Graves a chance

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MUSIC CRITICS' PICKS

to air out his gravelliest Tom Waits vocals. Elsewhere they croon about time travel, cakewalk along the levee, and dabble in Balkan folk. 21+. 7 p.m. \$10. 1601 University Ave., St. Paul; 651-647-0486. —RICK MASON

AB-SOUL

CABOOZE, TUESDAY 5.16

It's telling that when Ab-Soul questioned the hip-hop cred of "mumble rapper" Lil Uzi Vert last year, Uzi responded by praising Soul and his dazzling use of language instead of furthering the beef — that's the kind of respect Ab-Soul has come to command over the course of his decade-long career. Aside from his spot on the powerhouse roster of Top Dawg Entertainment, the California native is an original member of Black Hippy along with Kendrick Lamar, Schoolboy Q, and Jay Rock, where he maintains his own singular identity as a trippy, language-obsessed MC with a cultish following. He doesn't have a major chart hit, and he's never needed one. His latest album, December's *Do What Thou Wilt.*, his most out-there yet, was both commended and condemned for just how deep it journeys into Soul's creative mind, where it encounters Aleister Crowley references, feminist themes, and dizzying wordplay. ("It's Benadryl to be ill/You ain't really sick, who you a-Mucinex?" he sneers at an unspecified sucker MC on "Invocation."). 18+. 8 p.m. \$25-\$30. 917 Cedar Ave., Minneapolis; 612-338-6425.

—MICHAEL MADDEN

MARCUS ROBERTS TRIO

DAKOTA, TUESDAY 5.16, WEDNESDAY 5.17

In the context of his longstanding, simpatico trio with bassist Rodney Jordan and drummer Jason Marsalis, pianist and composer Marcus Roberts interprets the entire history of jazz and its corollaries (blues, classical) with erudite perspective and originality. Each piece is a revelation of shifting tempos, references, moods. Even Jason's picky older brother Wynton Marsalis, who once employed Roberts, calls him a genius. The trio's collaborative approach to improvisation flourished on its last album, 2013's *From Rags to Rhythm*, a 12-movement suite built around five themes that Roberts has called dialogues with jazz history. Other recent Roberts projects include a Seiji Ozawa-commissioned fusion of George Gershwin's "Rhapsody in Blue" and "Concerto in F," as well as jazz studies of four presidential candidates' personalities a year before last fall's election. Trump's sounds like the *Batman* theme, concluding with a hollow, derisive laugh — a hint of future turmoil. 7 p.m. \$30-\$40. 9 p.m. \$25-\$35. 1010 Nicollet Mall, Minneapolis; 612-322-5299. —RICK MASON

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panther ray

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 10pm : **the middle states lowray (album release)**
ben glaros

sat : may 13
 7pm : trivia mafia presents
331 drinkin' spelling bee
 10pm : **said kelly, nate walker, almighty american**

sun : may 14
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mon : may 15
 8pm : **the roe family singers**
 10pm : **doug otto and friends**

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Trapped

Did he really mean it when he said I could sleep with other men?



Dan Savage

My husband is nearly 20 years older than me, which was never an issue early in our relationship. However, for approximately the last eight years, we have not been able to have fulfilling sex because my husband can't keep an erection for more than a few thrusts. I love my husband and I am committed to our family, but I miss full PIV sex. I'm still fairly young and I enjoy sex, but I feel like I am mourning the death of my sex life. I miss the intimate connection and powerful feeling of sex with a man. My husband tries to please me, but oral sex is just okay and toys don't have the same effect. We have tried Viagra a few times, but it gave him a terrible headache. I try to brush it off because I don't want to embarrass him. I am curious about casual relationships, but I fear they wouldn't stay casual. Also, I would feel guilty being with another man even though my husband said I could do it one time. On one hand, I feel like I should be able to have a fulfilling sex life. But on the other hand, I don't want to be a cheater.

NOW ON TO HAVING AWKWARDLY
REALISTIC DISCUSSIONS

It's not cheating if you have your husband's permission, NOTHARD, but fucking another man could still blow up your marriage.

Story time: I knew this straight couple. They were good together, they loved each other, and they had a strong sexual connection. The woman was all about monogamy, but her boyfriend had always wanted to have a threesome. She didn't want to be the reason he never got to do something he'd been fantasizing about since age 13, so she told her boyfriend he could go for it. So long as the sex was safe and he was honest with her, he could have a threesome one time.

The opportunity presented itself, the sex was safe, he was honest—and my friend spent a week ricocheting between devastated and furious before finally dumping her devastated and flummoxed boyfriend. During a drunken postmortem, my friend told me she wanted her boyfriend to be able to do it but didn't want him to actually do it. She didn't want to be the reason he

couldn't; she wanted to be the reason he didn't. So her permission to have a threesome "one time" was a test (one he didn't know he was taking) and a trap (one he couldn't escape from). I urged my friend to take her boyfriend back—if he would have her—but he'd touched another woman with the tip of his penis (two women, actually), which meant he didn't love her the way she thought he did, the way she deserved to be loved, etc., and consequently he couldn't be allowed to touch her with the tip of his penis ever again.

Back to you, NOTHARD: My first reaction to your letter was "You've got your husband's okay to fuck some other dude—go for it." Then I reread your letter and thought, "Wait, this could be a test and a trap." You say you've brushed off the issue to spare your husband's feelings, but he may sense it's an issue and, consciously or subconsciously, this is his way of finding out. If you take him up on his offer "one time," and you make the mistake of being honest with him about it, he may be just as devastated as my friend was.

So don't take your husband up on his offer—not yet. Have a few more conversations about your sex life instead and address nonmonogamy/openness generally. There may be some solo adventures he'd like to have, there may be invigorating new sexual adventures you could enjoy as a couple (maybe he'd love to go down on two women at once?), or he may rescind or restate his offer to let you fuck some other dude one time. Get clarity—crystal clarity—before proceeding.

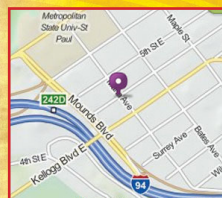
Finally, NOTHARD, there are other erectile dysfunction drugs out there, drugs that may not have the same side effects for your husband. And low to very low doses of Viagra—doses less likely to induce a headache—are effective for some men. Good luck.

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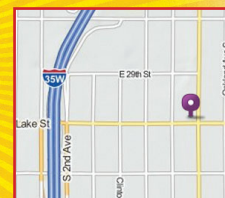
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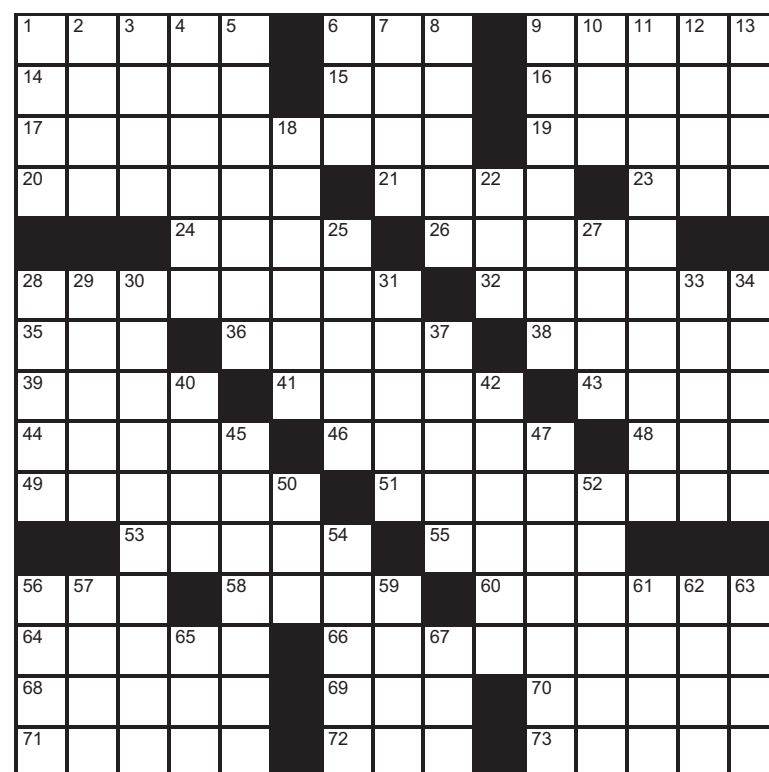
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LA LA LAND

BY BRENDAN EMMETT QUIGLEY

Across

1. Elephant married to Celeste
6. Putin's one-time org.
9. It's sometimes tough to kick one
14. "You beat me"
15. Corner shape
16. Small egg or seed
17. Crisis for the Middle Ages
19. Succinct
20. Shoulder coverings
21. Weightlifter's powder
23. Pin-up's leg
24. Billboard entries
26. Brouhaha
28. Change the story, say
32. Donkey Kong projectile
35. Stewpot
36. Money man
38. Condo doc?
39. Sotomayor, Alito, and Thomas, e.g.
41. More modern
43. Ben who plays Benji in the "Pitch Perfect" series
44. Hit the all-you-can-eat buffet
46. Grunting tennis legend
48. Holey t-shirt, perhaps
49. Extreme
51. Rock-paper-scissors
53. Doing like
55. Class where students go in circles?: Abbr.
56. ____ Mateo
58. Whizzes
60. Slimy sort
64. Sporty Ford

66. Stone with an intense blue color
68. More competent
69. Thai restaurant cup
70. Oxford ____
71. Samsung smartphone line
72. Hang onto
73. Belgian avant-garde painter James

Down

1. Lobster restaurant freebies
2. God with "99 beautiful names"
3. Big name in veggie burgers
4. Question
5. Wrote back
6. Where you might make a stand at a fraternity
7. Excessive amount
8. "That's disgusting"
9. Item in a firewalker's pit
10. Google Maps abbr.
11. Source of some nighttime tripping?
12. Ingrid's role
13. Overflow (with)
18. 1996 Mario Puzo novel, with "The"
22. Toss, as a grenade
25. Some waves
27. Get ready (for)
28. 101 classmates
29. Skateboarder's basic trick
30. Boring
31. Trump ____

33. Cornerstone abbr.
34. "Get your filthy paws off of me!"
37. Enter data again
40. Go very slowly
42. Fixes a hole, say
45. Hang on the line
47. Puma's line
50. 67.5 degrees, in dirs.
52. Echo locator?
54. Trattoria treat
56. Flying solo
57. "The Winner Takes It All" group
59. Do a spit take
61. Arithmetic homework
62. Annoying, er, tickled Muppet
63. Shit shoveler
65. Secretary of State Tillerson
67. "Pretty Little Liars" star Harding

Last Week's Answer



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